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Orellana	Taylor	Hurlstone	Raff	Swan Hennessy	SEXTETS
Pleyel (2)	Fibich	Jansa	Rheinberger	Vanhal (2)	Wilm
Reinecke	Gade	Kirchner	Rode	Volkman (3)	OCTETS
Shield (6)	Godard	Krommer (3)	Rubinstein (2)	QUINTETS	Spohr

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Präger	Ries H. (6)	Gernsheim (4)	Prout (2)	Berger	Raff
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Cremont	Bargiel (2)	Kirchner	Rode	Spohr (2)	Spohr (5)
Dont (2)	Bazzini (2)	Klughardt (2)	Rubinstein (6)	Svendsen	PIANO 4TETS
Dotzauer	Bendl	Kopylov (2)	Scharwenka (2)	SEXTETS	Hurlstone
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Krommer	Davidov	Macfarren	Volkman (3)	Raff	Spohr (2)
Manns(5)	Dittersdorf(2)	Naprawnik(3)	Zelenski (3)	Rubinstein	Stanford

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RHEINBERGER

STRING QUARTET

In F Op.147

VIOLIN I

From
 Theo Wyatt
 8 Wilton Grove
 London SW19 3QX
 Phone/Fax: 020 8540 2708 (+44 20 8540 2708)
 e-mail: mertonmusic@argonet.co.uk

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QUARTET in F

I.

J. Rheinberger, Op. 147.

Allegretto.

p dolce

p pp f

f p sf pp

f

ff dim. p

pp

ff dim.

p f ff

pp dolce

f B

Violin I score for page 14, measures 1-12. The music is in G major (one sharp) and 3/4 time. It begins with a piano (*p*) dynamic, followed by a crescendo to fortissimo (*ff*). The tempo is marked *Adagio*. The score includes various dynamics such as *pp*, *f*, and *rit.* (ritardando). The piece concludes with a *Con fuoco* (with fire) section, marked with a 4-measure rest and a piano (*p*) dynamic, followed by a crescendo to fortissimo (*ff*).

Violin I score for page 15, measures 1-12. The music continues in G major and 3/4 time. It features a variety of dynamics including *sf* (sforzando), *p*, *f*, *pp*, and *ff*. The tempo is marked *a tempo*. The score includes various dynamics such as *rit.* (ritardando), *f*, *pp*, *f*, *p*, *f*, *f*, *p*, *f*, *f*, *energico*, *sf*, *p*, *cresc.*, *dim.*, *pp*, *rit.*, *1*, *p*, *fp*, *pp*, *cresc.*, *f*, and *p*. The piece concludes with a 3-measure rest.

Musical score for Violin I, page 4. The score consists of ten staves of music in G major. It begins with a key signature change to one sharp (F#) and a common time signature. The music features various dynamics including *ff*, *sf*, *pp*, *f*, *p*, and *cresc.* There are also markings for *dim.* and *dolce*. The piece concludes with a *cresc.* marking.

Musical score for Violin I, page 13. The score consists of ten staves of music in G major. It begins with a key signature change to one sharp (F#) and a common time signature. The music features various dynamics including *ff*, *p*, *sf*, *pp*, and *cresc.* There are also markings for *tr* (trills), *p grazioso*, and *H:*. The piece concludes with a *2* marking.

Violin I score for page 12, measures 1-24. The music is in G major and 4/4 time. It features a variety of dynamic markings and articulations.

Measures 1-4: *f*, *ff*, *poco rit.*

Measures 5-8: *ff*, *dim.*, *p a tempo*

Measures 9-12: *grazioso*, *sf*, *p*

Measures 13-16: *f*, *dim.*, *p dolce*

Measures 17-20: *p*, *f*

Measures 21-24: *rit.*, *ff*, *p a tempo*, *ff*, *a tempo*, *mf*, *p*, *pp*, *f*

Violin I score for page 5, measures 1-24. The music is in G major and 4/4 time. It features a variety of dynamic markings and articulations.

Measures 1-4: *f*, *sf*, *poco rit.*

Measures 5-8: *G a tempo*, *pp*, *f*, *pp*, *f*

Measures 9-12: *ff*, *p*

Measures 13-16: *cresc.*, *f*, *dim.*

Measures 17-20: *p*, *f*, *pp dolce*

Measures 21-24: *f con fuoco*, *ff*, *sempre ff*

Measures 25-28: *poco meno mosso*, *dim.*, *p*, *pp*

Measures 29-32: *poco a poco animato*, *f*, *ff*

Measures 33-36: *stringendo*

Adagio.
sordini

II.

pp *dolce*

f *p* *pp*

dolce

f *p* *f* *p* *f* *p*

f *ff* *p* *pp*

f *vibrando* *ff*

f *dolce*

f *p dolce* *pp*

smorz. *f*

A senza sordini

B

vibrando

f *p* *f* *f*

p *f* *p* *f*

ff

p

gracioso *mf*

p *p* *dolce*

mf

f *ff*

D *f* *p*

f

Fuge.
Allegro. 16 Viol. II.

p sf sf cresc. f cresc. f p f p cresc. f p f sf sf B p cresc. f sf dim. p pp dolce

pp. dolce sf p pp sf f sf ff p molto dolce espr. f cresc. dim. rit. p f pp f dolce marc. ff vibrando pp smorz. f pp pp morendo

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STRING QUARTET

In F Op.147

VIOLIN II

From
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 e-mail: mertonmusic@argonet.co.uk

QUARTET in F

I.

J. Rheinberger, Op. 147.

Allegretto.

Allegretto.

6/8

p *sf* *p* *pp* *f* *p* *sf* *pp* *f* *sf* *dim.* *p* *sf* *pp* *ff* *dim.* *p* *f* *ff* *pp*

Violin II musical score page 3. The score consists of 12 staves of music in G major (one sharp) and 3/4 time. The key signature is G major (one sharp). The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes a section marked *a tempo* and a section marked *rit.* (ritardando). The score ends with a double bar line and a final chord.

Staff 1: *f* *sf* *p* *rit.*

Staff 2: *f*

Staff 3: *a tempo* *pp* *f* *p* *f* *f*

Staff 4: *f* *p*

Staff 5: *f* *sf* *p* *sf*

Staff 6: *cresc.* *f* *pp* *3*

Staff 7: *cresc.* *ff*

Staff 8: *dim.* *p*

Staff 9: *pp* *sf* *rit.* *fp*

Staff 10: *pp* *cresc.* *f*

Staff 11: *sf*

Musical score for Violin II, page 4. The score consists of ten staves of music in G major, 3/4 time. It features various dynamics including *p*, *ff*, *f*, *pp*, and *mp*, and includes markings for **D**, **E**, *Tranquillo.*, and **F**.

Musical score for Violin II, page 13. The score consists of ten staves of music in G major, 3/4 time. It features various dynamics including *p*, *ff*, *f*, *pp*, and *mp*, and includes markings for *Adagio.*, *Con fuoco.*, *pizz.*, *arco*, *cresc.*, and *rit.*.

VIOLIN II

This page of musical notation contains 12 staves of music. The notation includes various dynamics (ff, pp, f, p, cresc.), articulations (trills, slurs), and tempo markings (rit., a tempo). The piece concludes with a double bar line and a repeat sign.

Musical score for "L'Allegretto" by Franz Schubert, Op. 137, No. 3. The score is in 3/4 time, key of D major, and consists of 12 measures. It features a piano introduction with a tempo of "poco a poco animato" and a "stringendo" section. The score includes various dynamic markings such as *p*, *f*, *pp*, *ff*, and *cresc*, as well as articulation marks like accents and slurs. The piece concludes with a "poco meno mosso" section.

II.

Adagio.
sord.

sord.
pp

f *p* *pp* *pp*

f *p* *f* *p*

f *p* *f* *Asenza sord.* *p* *pp*

fp *fp* *fp* *ff*

f *p*

f

f *3* *marc.* *3* *p* *pp*

f *3* *3* *3* *3*

f *pp* *f*

p *pp* *f* *C* *f* *3* *3*

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of ten staves of music. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (p, mf, f, ff, dim., rit., a tempo). The piece concludes with a final measure marked '1'.

Fuge.

Allegro.

Musical score for Violin II, Fugue, Allegro. The score consists of 14 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked "Allegro." and the dynamics range from piano (*p*) to fortissimo (*ff*). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. There are several trills (*tr*) and a first ending bracket (1). The piece is divided into sections labeled A, B, and C. The dynamics include crescendos (*cresc.*), decrescendos (*dim.*), and accents (>). The score ends with a first ending bracket (*dim. 1*).

Continuation of the musical score for Violin II, Fugue, Allegro. The score consists of 14 staves. It continues from the previous page with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked "Allegro." and the dynamics range from piano (*p*) to fortissimo (*ff*). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. There are several trills (*tr*) and a first ending bracket (1). The piece is divided into sections labeled A, B, and C. The dynamics include crescendos (*cresc.*), decrescendos (*dim.*), and accents (>). The score ends with a first ending bracket (*dim. 1*).

III.

Tempo di Menuetto-moderato.

Musical score for Violin II, Third Movement (Menuetto-moderato). The score consists of 11 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is "Tempo di Menuetto-moderato." The music features various dynamics including *f*, *p*, *pp*, and *sf*. It includes first and second endings, a Trio section with sixteenth-note chords, and a final section with a "rit. - a tempo" marking.

Continuation of the musical score for Violin II, Third Movement. This block contains 6 staves. It continues the melodic and harmonic development with dynamics like *f*, *pp*, *p*, and *cresc.* It includes a "rit. - a tempo" section and a "p dolce" section.

IV.

Introduction und Fuge.

Adagio non troppo.

Musical score for Violin II, Fourth Movement (Introduction und Fuge). The score consists of 5 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is "Adagio non troppo." The music features various dynamics including *ff*, *pp*, *p*, *sf*, and *dim*. It includes a "poco accel. - a tempo" section and a "rit. - a tempo" section.

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QUARTET in F

I.

J. Rheinberger, Op. 147.

Allegretto.

p *f* *poco marc.*

p

pp *f*

p *f*

p *f* *ff* *A*

dim. *p*

pp *ff*

dim. *p* *f* *ff*

ruhiger *p*

B tempo I.

Measures 1-24 of the Viola part. The score includes the following details:

- Measure 1:** Starts with a forte (*f*) dynamic and an accent.
- Measure 2:** Continues with forte (*f*) dynamics.
- Measure 3:** Features a piano (*p*) dynamic.
- Measure 4:** Includes a *rit.* (ritardando) instruction followed by *a tempo*.
- Measure 5:** Ends with a pianissimo (*pp*) dynamic.
- Measures 6-13:** A series of measures with alternating forte (*f*) and piano (*p*) dynamics, including slurs and accents.
- Measure 14:** First ending bracket, marked with a first ending '1'.
- Measure 15:** Starts a new section labeled **C** with a forte (*f*) dynamic.
- Measures 16-18:** Includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking.
- Measure 19:** Features a fortissimo (*ff*) dynamic.
- Measures 20-22:** Includes a decrescendo (*dim.*) marking and a piano (*p*) dynamic.
- Measure 23:** Ends with a *rit.* (ritardando) instruction.
- Measures 24-26:** Continues with piano (*p*) and fortissimo (*ff*) dynamics, including a crescendo (*cresc.*) marking.
- Measures 27-30:** Includes a forte (*f*) dynamic and a first ending bracket marked with a second ending '2'.

D
ff *mf*
f *ff*
dim. *pp*
E
pp *f* *pp* *f* *dim.* *p*
f *pp* *f* *p*
sf *f* *pp*
rit. **F a tempo**
p *p* *sf*
p *pp* *f*
f *cresc.* *f*

G
f *tr* *p* *p* *pp* *tr* *tr*
pp *tr*
pp *tr*
ff **H.**
p *p*
f *sf* *pp*
cresc. *f* *ff* *rit.*
Adagio.
1 *pp* *rit.*
Con fuoco. *ff*
1 *p* *mf*
f *mf cresc.* *ff*
ff
ff

Musical score for Viola, page 12. The score consists of 15 staves of music in 3/8 time. It begins with a key signature of one flat (B-flat) and a common time signature. The music features various dynamics including *f*, *p*, *ff*, *pp*, and *cresc.* There are also markings for trills (*tr*), ritardando (*rit.*), and a tempo change to *a tempo*. The piece concludes with a final measure in common time.

Musical score for Viola, page 5. The score consists of 15 staves of music in 3/8 time. It begins with a key signature of one flat (B-flat) and a common time signature. The music features various dynamics including *f*, *p*, *ff*, *pp*, and *cresc.* There are also markings for *poco rit.*, a tempo change to *a tempo*, and a section marked *ruhiger* (quieter). The piece concludes with a final measure in common time.

II.

Adagio.
con sord.

Musical score for Viola, page 6, measures 1-12. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamics and articulations:

- Measure 1: *pp* (pianissimo), followed by a crescendo to *f* (forte).
- Measure 2: *p* (piano), followed by a crescendo to *pp* (pianissimo).
- Measure 3: *p* (piano), followed by a crescendo to *f* (forte).
- Measure 4: *f* (forte), followed by a crescendo to *ff* (fortissimo).
- Measure 5: *ff* (fortissimo), followed by a crescendo to *p* (piano).
- Measure 6: *p* (piano), followed by a crescendo to *pp* (pianissimo).
- Measure 7: *pp* (pianissimo), followed by a crescendo to *f* (forte).
- Measure 8: *f* (forte), followed by a crescendo to *ff* (fortissimo).
- Measure 9: *ff* (fortissimo), followed by a crescendo to *p* (piano).
- Measure 10: *p* (piano), followed by a crescendo to *pp* (pianissimo).
- Measure 11: *pp* (pianissimo), followed by a crescendo to *f* (forte).
- Measure 12: *f* (forte), followed by a crescendo to *ff* (fortissimo).

Musical score for Viola, page 11, measures 13-24. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamics and articulations:

- Measure 13: *ff* (fortissimo), followed by a crescendo to *sf* (sforzando).
- Measure 14: *sf* (sforzando), followed by a crescendo to *pp* (pianissimo).
- Measure 15: *pp* (pianissimo), followed by a crescendo to *f* (forte).
- Measure 16: *f* (forte), followed by a crescendo to *ff* (fortissimo).
- Measure 17: *ff* (fortissimo), followed by a crescendo to *p* (piano).
- Measure 18: *p* (piano), followed by a crescendo to *pp* (pianissimo).
- Measure 19: *pp* (pianissimo), followed by a crescendo to *f* (forte).
- Measure 20: *f* (forte), followed by a crescendo to *ff* (fortissimo).
- Measure 21: *ff* (fortissimo), followed by a crescendo to *p* (piano).
- Measure 22: *p* (piano), followed by a crescendo to *pp* (pianissimo).
- Measure 23: *pp* (pianissimo), followed by a crescendo to *f* (forte).
- Measure 24: *f* (forte), followed by a crescendo to *ff* (fortissimo).

Fuge.

Allegro.

4 *p sf*

5 *mf cresc. f*

f

p f p cresc. f

marc.

tr p

1 tr B f cresc. p

f sf dim. p

pp

f p f

pp sf p pp

C f f f f

ff p

marc. marc.

3 D rit. f

dim. pp f sf

ff

pp

pp

morendo pp sf

III.

Tempo di Menuetto-moderato.

Tempo di Menuetto-moderato.

The musical score is written for a single melodic line in bass clef, 3/4 time. It consists of five staves of music. The key signature has one flat (B-flat). The score includes various dynamic markings: *f* (forte), *sf* (sforzando), *pp* (pianissimo), and *p* (piano). There are also articulation marks such as accents and slurs. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.').

Trio.

1110.

mp *marc.*

ten. *cresc.* *f marc.* *dim.* *smorz.*

p *f* *p* *sf*

rit. *a tempo*

sf *f*

p *sf* *pp*

f *p* *pp* *f*

IV.

Introduction und Fuge.

Adagio non troppo.

Adagio non troppo.

ff *pizz.* *pp*

arco *dole.* *cresc.* *poco accel.*

a tempo *sf* *1* *pp* *p* *sf* *sf* *sf*

tr *cresc.* *f* *dim.*

p *pp*

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MERTON MUSIC

RHEINBERGER

STRING QUARTET

In F Op.147

VIOLONCELLO

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QUARTET in F

I.

J. Rheinberger, Op. 147.

Allegretto.

p *f* *p*

pp *f*

p *f* *pp*

f *f*

A *ff* *dim.*

pp

pizz. *arco* *ff* *dim.*

p *f* *ff*

pp

Violoncello musical score page 3. The page contains ten staves of music in bass clef, primarily in B-flat major. The notation includes various dynamics, articulations, and tempo markings.

Staff 1: Starts with a forte (*f*) dynamic, followed by a crescendo (*cresc.*) leading to a fortissimo (*sf*) dynamic, then a piano (*p*) dynamic, and ends with a crescendo (*cresc.*). A key signature change to B major is indicated by a sharp on the B line.

Staff 2: Features a forte (*f*) dynamic, a ritardando (*rit.*) marking, and a return to tempo (*a tempo*) with a pianissimo (*pp*) dynamic.

Staff 3: Continues with a forte (*f*) dynamic.

Staff 4: Includes a piano (*p*) dynamic, a forte (*f*) dynamic, and a piano (*p*) dynamic. A key signature change to C major is indicated by a 'C' time signature.

Staff 5: Features a forte (*f*) dynamic and a fortissimo (*sf*) dynamic.

Staff 6: Starts with a piano (*pp*) dynamic, a crescendo (*cresc.*), and a fortissimo (*ff*) dynamic.

Staff 7: Includes a diminuendo (*dim.*) marking, a piano (*p*) dynamic, and a pianissimo (*pp*) dynamic.

Staff 8: Features a fortissimo (*fp*) dynamic and a pianissimo (*pp*) dynamic. A ritardando (*rit.*) marking is present.

Staff 9: Includes a crescendo (*cresc.*) marking and a forte (*f*) dynamic.

Staff 10: Ends with a triplet of eighth notes marked with a '3' above the staff.

p *ff* *pp* *f* *ff* *sf* *dim.* *p* *pizz.* *arco* *f* *p* *f* *p* *f* *dim.* *p* *f* *p* *f* *p* *rit.* *a tempo* *pp* *rit.* *f* *p* *F a tempo* *sf* *p* *pp* *f* *p*

ff *p* *H* *f* *f* *pp* *cresc.* *f* *ff* *pizz.* *Adagio.* *rit.* *1* *3* *Con fuoco.* *arco* *p* *cresc.* *f* *p* *cresc.* *ff* *ff* *ff* *sf*

Violoncello score page 12. The page contains 12 staves of music in bass clef, key of B-flat major. The music features various dynamics including *pp*, *ff*, *f*, *p*, *ppp*, and *cresc.*. It includes trills (*tr*), triplets (*3*), and a section marked *pizz.* (pizzicato) and *arco* (arco). The piece concludes with a double bar line and a final *f* dynamic.

Violoncello score page 5. The page contains 12 staves of music in bass clef, key of B-flat major. The music features various dynamics including *sf*, *p*, *f*, *cresc.*, *ff*, *dim.*, *poco rit.*, *G a tempo*, *sempre ff*, *poco meno mosso*, *a poco animato*, and *string. molto*. It includes a section marked *6/8* and a final *sf* dynamic.

Adagio.
sord.

dim. pp

pizz. p

arco p

mf f ff

D dim. p

1 f ff

2 2 pizz. a tempo poco rit. p

arco p sf

E p

f dim. p

p tr rit. a tempo 2 sf

p rit. 3 a tempo

11

Fuge.
Allegro.

13

p

cresc.

A

f

f

p

f

p

f

cresc.

f

f

f

p

B

tr

marc.

p

cresc.

tr

f

ff

dim.

p

pp

p

f

p

f

p

f

1

f

p

f

p

f

C

f

ff

marc.

pizz.

pp

arco

sf

p

sf

f

sf

3

3

3

3

pizz.

dim.

p

arco

D

rit.

f

pp

tr

f

ff

pp

3

3

3

3

pp

ppp

morendo

III.

Tempo di Menuetto-moderato.

f *p* *f* *pp* *f* *p* *pp*
 1. 2.
 Trio. pizz.
f *pp* *f* *pp* *f* *pp*
 3 arco *rit.*
a tempo *f* *p* *f* *pp* *f* *p* *pp*

f *p* *rit.* *a tempo* 1
f *pp* *cresc.* *dim.* *p*
mf dolce *f* *ff* *dim.*
rit. e morendo *pp*

IV.

Introduction und Fuge.

Adagio non troppo.

ff *pp* *pizz.* 3
arco *poco accel.* *a tempo* 1
pp *mf* *cresc.* *dim.* *p*
p *pp*

Joseph Rheinberger (1839 - 1901) was a native of Liechtenstein. He had his first music lesson at five and at seven took on the post of organist in Vaduz. In 1867 he was appointed professor at the Munich conservatory where he remained until his death and where he acquired an outstanding reputation as a teacher of composition. Humperdinck, Wolf-Ferrari and Furtwängler were among his many students. Wilhelm Altmann wrote in Cobbett's *Cyclopedic Survey* that for amateurs especially his chamber works (which include three string quartets) cannot be too warmly recommended.

MERTON MUSIC

RHEINBERGER

STRING QUARTET

In F Op.147

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